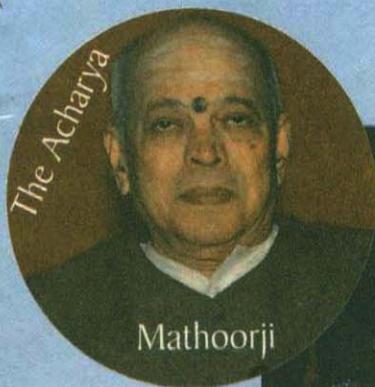




Gunagrahi

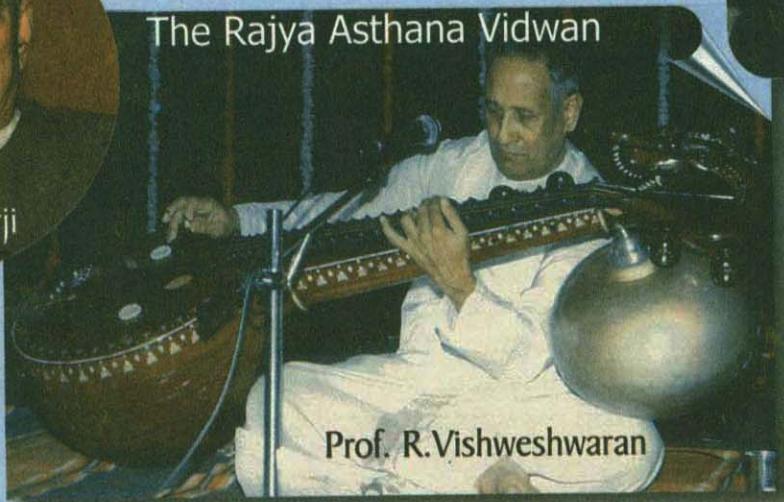
The International Journal on Music & Dance

Congratulations to :



Mathoorji

The Rajya Asthana Vidwan



Prof. R. Vishweshwaran



on his 50th Birthday

The Pithamaha



Pandit Seshadri Ganesh

Passes away...

79

Wish you all a Happy
Sri Swabhanu
Samvatsara

ಭೂಮಿ.....ವನಿದು! ಭೂ ದಾವಿಲೆಗಳನ್ನು ಗೊಕೀಕರಿಸುವ ಬೃಹತ್ ಯೋಜನೆ

ಇದು ಕನಾರ್ ಟಿಕ ಸರ್ಕಾರದ ಆನುಕರಣೀಯ ಕಾರ್ಯ ಕಾಢನೆ. ಈ ಯೋಜನೆಯಿಂದಾಗಿ ಇನ್ನು ಮುಂದೆ ನಮ್ಮ ರೈತರ ಬಂಧವರು ತಮ್ಮ ಪವರೆಗಳಿಗಾಗಿ ದಿನಗಳ್ಲಿಲ್ಲ ಪರದಾಡಬೇಕಾಗಿಲ್ಲ. ಹಳೆಯದಾದ ಹರಿದುಹೋದ ಪವರೆಗಳಿಗಾಗಿ ಚಿಂತಿಸಬೇಕಿಲ್ಲ. ಈಗ ಪವರೆಗಳು ಕಂಪ್ಯೂಟರ್ ರಣಗೊಂಡಿದೆ. ತಮ್ಮ ಭೂಮಿಯ ಎಲ್ಲಾ ವಿವರಗಳು ರೈತರಿಗೆ ಕ್ಯಾಬೆರಳ ತುದಿಯಲ್ಲಿ ಲಭ್ಯ. ಇದಿಗೆ 67 ಲಕ್ಷ ರೈತರಿಗೆ ಸೇರಿದ ೨೫ ಕೋಟಿ ದಾವಿಲೆಗಳು ರಾಜ್ಯದ ಎಲ್ಲಾ 176 ತಾಲ್ಲೂಕುಗಳಲ್ಲಿಯೂ ಸದ್ಯ ಗದ್ದೆ ಲಾಭಿಲ್ಲದ ಕಂಪ್ಯೂಟರ್ ಗಳಲ್ಲಿ ದಾವಿಲಾಗಿದೆ. ರೈತರು ಇನ್ನು ಮುಂದೆ ತಮ್ಮ ಪವರೆಯ ವಿವರಗಳ ಪ್ರತಿಯನ್ನು ಕೇವಲ ಎರಡೇ ನಿಮಿಷದ ಅವಧಿಯಾಗಿ ಪಡೆದುಕೊಳ್ಳಬಹುದಾಗಿದೆ. ಇಲ್ಲಿ ರೈತರ ಶೋಷಣೆಗೆ ಅವಕಾಶವಿಲ್ಲ. ಮಧ್ಯವರ್ತೀಗಳ ಹಾವಳಿ ಇಲ್ಲ. ಅನಗತ್ಯ ಕಟ್ಟಳೆಗಳ ಕೆರಕಿಯಲ್ಲಿ ವರ್ಷದಲ್ಲಿ ಒಂದು ಬಾರಿ ಉಚಿತವಾಗಿ ರೈತರ ಮನೆ ಬಾಗಿಲಿಗೆ ಕಳುಬಿಸಲ್ಪಡುವ ಈ ಗೊಕೀಕೃತ ಭೂ ದಾವಿಲೆಗಳ ಹಿನ್ನೆಸ್ತ ವರಿ ಪ್ರತಿ ಬೇಕಾದಲ್ಲಿ ಮಾತ್ರ ರೈತರು ಕೇವಲ ರೂ. 15-00 ಗಳನ್ನು ಪಾತ್ರಿ ಮಾಡಿ ಪಡೆಯಬಹುದಾಗಿದೆ. ರಾಷ್ಟ್ರದಲ್ಲೇ ಪ್ರಪಂಚದಲ್ಲಿ ಯೋಜನೆ ಎಂಬ ಹೆಗ್ಡೆ ಇದಕ್ಕೆ.

ಜಗತ್ತೇ ಈ ಯೋಜನೆಯದೆಗೆ ಮೆಚ್ಚುಗೆಯಿಂದ ನೋಡುವಂತಾಗಿದೆ. ಪ್ರತಿಷ್ಠಿತ “ಸ್ವಾ ಹೋಂ ಬಾಲೆಂಜ್” 2002 ರ ಪ್ರಶಸ್ತಿಗಾಗಿ ಜಗತ್ತಿನ 89 ದೇಶಗಳ 600 ಸ್ಥಾರಗಳೊಂದಿಗೆ ಅಂತಿಮ ಪಣಾಫಣಿಯಲ್ಲಿ ನಿಂತಿರುವುದು ಈ ಯೋಜನೆಯು ಗಳಿಸಿರುವ ಮೆಚ್ಚುಗೆಗೆ ಸಾಕ್ಷಿ.

ಮುಖ್ಯಂತರಗಳು:

- ★ ಜನಸಮುದಾಯಕ್ಕೆ ತಲುಪಲು ರಾಷ್ಟ್ರದ ಪ್ರಪಂಚದ ಬೃಹತ್ ಪ್ರಮಾಣದ ಮಾಹಿತಿ ತಂತ್ರ, ಜ್ಞಾನ ಯೋಜನೆ.
- ★ ಪ್ರತಿ ವರ್ಷ ಭೂ ದಾವಿಲೆ ಪತ್ರಗಳ ಒಂದು ಉಚಿತ ಪ್ರತಿಯನ್ನು ರೈತರ ಮನೆ ಬಾಗಿಲಿಗೆ ರವಾನೆ.
- ★ ಭೂ ದಾವಿಲೆ ಪತ್ರಗಳ ತಿದ್ದುವಿಕೆಗೆ ಅವಕಾಶವಿಲ್ಲ.
- ★ ಕಿಯೋಸ್ಕ್ ಗಳಲ್ಲಿ ಸಲ್ಲಿಸಲ್ಪಡುವ ಖಾತೆ ಬದಲಾವಣೆ ಅರ್ಜಿಗಳ ಸಂಸ್ಥರಣೆ ಕೇವಲ 35 ದಿನಗಳಲ್ಲಿ: ವಿಳಂಬವಾದಲ್ಲಿ ಕುಂದುಕೊರತೆಗಳ ಪರಿಹಾರಕ್ಕೆ ಸಧ್ಯಾಧ ಷ್ಯವಣ್ಣಿ.
- ★ ಕಿಯೋಸ್ಕ್ ಗಳಿಗೆ ಖಾದ್ಯಗಳಿಗೆ ಬೇಟೆ ಕೊಡುವ ಅಗತ್ಯವಿಲ್ಲ. ಗ್ರಾಮಲೆಕ್ಕಿಗರು ಅಥವಾ ಬೇರೆ ಯಾರಾದರೂ ಸಹ ದಾವಿಲೆ ಪತ್ರಗಳನ್ನು ವಿರೀದಿಸಲು ಕೋರಬಹುದು.
- ★ ರೈತರು ಅಧಿಕಾರಿಯ ಸರೇವನ ಅಗತ್ಯವಿಲ್ಲದೆ ಕಿಯೋಸ್ಕ್ ನಲ್ಲಿ ಅವರ ದಾವಿಲೆ ಪತ್ರಗಳನ್ನು ನೋಡಬಹುದು.
- ★ ದಾವಿಲೆ ಪತ್ರಗಳನ್ನು ಪಡೆಯಲು ಬಹು ದೂರ ಪ್ರಯಾಣ ಮಾಡುವುದನ್ನು ತಪ್ಪಿಸಲು ಹೋಬಳಿಗಳೂ (ಉಪ ತಾಲ್ಲೂಕುಗಳಿಗೂ) ಯೋಜನೆಯು ವಿಕೇಂದ್ರಿಕರಣ.
- ★ ಕೃಷಿ ಸಾಲಾಂತನ್ನು ಸುಲಭವಾಗಿ ಮತ್ತು ತೀವ್ರವಾಗಿ ಪಡೆಯಲು ಅನುವಾಗುವಂತೆ 2500 ಬ್ಯಾಂಕ್ ಶಾಖೆಗಳ ಸಂಪರ್ಕ ಕಲ್ಪಿಸಲು ವ್ಯವಸ್ಥೆ.
- ★ ಭೂ ವಿವಾದ ಪ್ರಕರಣಗಳ ಶೀಘ್ರ ವಿಲೇವಾರಿಗೆ ನ್ಯಾಯಾಲಯಗಳಿಗೂ ಸಂಪರ್ಕ ಕಲ್ಪಿಸಲು ಯೋಜನೆ.

ಕನಾರ್ ಟಿಕದಲ್ಲಿ ಇನ್ನು ಮುಂದೆ ಕ್ಯಾಬೆರಳ ಪರದಾಡ ಪವರೆಗಳಿಗೆ ಮಾನ್ಯತೆ ಇಲ್ಲ.

ಕನಾರ್ ಟಿಕ ವಾರ್ತೆ

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Obituary

The harominum stops

Pt. Seshadri Gavai passes away

The bespectacled and bearded divinely musical savant Pandit R.V.Seshadri Gavai became a force to reckon with and was largely instrumental in the propagation of Hindustani music in the Karnatak-bastion. He made an inimitable mark as a performer, preceptor, publisher, composer, journalist and so on. He has composed countless compositions under the pen-name of "Uragachala". Many of his students are doing proud to him as excellent performers and teachers. His unflinching determination saw to that a Kannada monthly journal "Gayana Ganga" exclusively dedicated to the cause of Indian classical music could be published till this date spanning more than a four decade. He was special. His contribution to Hindustani music is priceless.

As the President of the Karnataka Sangeetha Nrithya Academy, he gave a new dimension to its activities. The available limited funds were purposefully utilized for scholarships, medical aid, financial assistance to music and dance activities, publication of more than 40 books, holding festivals in almost every district of the State etc. The life and works of the veteran musicians and dancers were documented both in audio and visual media.

"Meshtu", as he was popularly known, died the way he lived-quiet, understated and drowned in music. A day after he turned 79, the renowned Hindustani musician Pandit R.V.Seshadri Gavai died at a private nursing home after a massive heart attack while teaching a music class in his home on Mar. 19. He is survived by besides a sea of his disciples and admirers, two sons and two daughters.

Gavai founded the music training school Sri Aravinda Sangeetha Vidyalaya in Chamarajpet. He edited a monthly music magazine in Kannada 'Gayana Ganga' and was an expert on various musical instruments. An expert both in Hindustani and Karnatak music, he was most famous for his harmonium playing.

He gave concerts all over the country and accompanied every musical great including Pandits Bhimsen Joshi, Mallikarjun Mansoor, Basavaraj Rajguru, Gangubhai Hangal and Parveen Sultana. He visited England on an assignment from Bharatiya Vidya Bhavana, London.

Born in 1924 in Davanagere, he entered theatre at the age of nine. He trained under Chennabasappa, Ganayogi Pandit Panchakshara Gavai and Puttaraja Gavai among others in the Gwalior gharana of Hindustani music for more than a decade.

Awards like Sangeetha Sagara, Sangeetha Kalaratna, Karnatak Kala Tilaka, Chandrasa award, Karnatak Rajyotsava award and Gayana Vadana chatura sought him out but Gavai's humility endeared him to one and all. Be it a top musician or a gawking fan, Gavai treated everyone with the same courtesy and respect. ■



Glimpses into the lives of great artistes

Glimpses into the lives of great men can be spellbindingly interesting. The dramatic episodes of their lives remain etched in one's memory for long. One may forget everything but the fact that the immortal Shakespeare earned his living by looking after horses of theatre-goers outside a London theatre; that his wife was older to him by eight years; that the literary dictator of the 18th Century, Dr. Johnson, took tea not by cups but by gallons; that he bodily threw into the ampitheatre pit the man who had occupied his seat by mistake while the former was away for a short while; and that the legendary musician-brothers, the late Bade Ghulam Ali Khan and Barkat Ali Khan, known for their voracious appetites, would polish off half of the spicy but uncooked meat during the preparation itself and digested the same in no time as they went through the rigorous regimen of their daily 'riyaz'.

The greater the eminence of a man and the greater the impact he has made on his times, the keener we are to probe into the intimate details of his life, his parentage, early childhood, hobbies and interests, career and the little anecdotes linked to each of these. Similarly, the lives of classical musicians especially those like Allauddin Khan, Rajab Ali Khan, Nisar Husain Khan, Krishnarao Shankar Pandit, Hira Bai Barodekar, Bismillah Khan, Bheemsen Joshi, Gangubai Hangal, Dr. M.S. Subbulakshmi, Dr. M. Balamurali Krishna, D.K. Pattammal, Balasaraswathi, Dr. K. Venkatalakshamma, Dr. Rukmanidevi Arundale, and Mallikarjun Mansoor who have all lived through the greater part of this Century—have influenced and been influenced by a number of exponents, modes and styles and the whims and fancies of audiences and patrons of all shades at different places and times, can be of boundless interest though only to the connoisseur who can see and differentiate the several standards that went into the making of the fabric of their art.

-----Karnataka Kala Sri Dr.M.Surya Prasad.

SANGATI

(Ananya Yuva sangeethotsava)

‘Sangati’ is an attempt at laying steps together. It is the association of associations to celebrate a music-feast.

Yuvotsava, Ananya’s annual music festival will be conducted at different places of the city in association with other music organisations. The culmination of this will be ‘Ananya Puraskara’ and ‘Ananya Yuva Puraskara’ awarding ceremonies coupled with music performance by the participants in ‘Yuvotsava’. ‘Sangati’—the multifarious implications can be easily understood—is, thus, a unique cumulative endeavour by these organisations bringing them together in mutual musical bond. What a glory it will be if organisations all over the State can come together!

The programmes are scheduled from 14th May to 18 May 2003. The following table provides the details. Please join hands with us and encourage the performers through your enthusiastic participation.

Inaugural programme:

S.V.N. Chandanabala (vocal), B.K. Raghu (Violin), S. Ashok (Mridanga), Bharadwaj Sathavalli (Morsing) Venue: Devagiri Sangeetha Sabhangana, Date: Wed. 14th May 2003, 5.30 pm.

Thursday, 15th May: Sri Rama Lalithakala Mandira, Devagiri Sangeetha Sabhangana: 6 P.M.: Jugalbandhi by Manasi Prasad and Pratima Bellave, Lakshmi (violin), B.C. Manjunath (mridanga), Ravindra Katoti (harmonium) and Gurumurthy Vaidya (tabla). **BTM Cultural Academy, Sri Ramana Maharishi Academy for the blind, 5.30 P.M.:** Venu-veena-violin trio by Ravikiran, Ashwin and Nagaraj, Harsha Samaga (mridanga), Guruprasanna (khanjira). **Sri Thyagaraja Sangeetha Sabha, Sri Vani Vidya Kendra, 6.30 P.M.:** vocal by Sruti Anand, Mathuru R. Srinidhi (violin), Nanjundaswamy (mridanga), Vasavi Taranath (ghata). **Ananya, 6.30 p.m.:** Vocal by Dileep Simha, N. Ananthasathyam (violin), S. Jagathipriya (mridanga), N. Amrithkumar (morsing). **Friday, 16th May: Sri Rama Lalithakala Mandira, Devagiri Sangeetha Sabhangana: 6 P.M.:** G. Ravikiran (vocal), K.N. Ganeshkumar (violin), B.R. Srinivas (mridanga), P. Srinivasamurthy (ghata). **BTM Cultural Academy, Sri Ramana Maharishi Academy for the blind, 5.30 P.M.:** Suneetha Ramabhadran (violin), G. Lakshmi (mridanga), Bhagyalakshmi (morsing). **Sri Thyagaraja Sangeetha Sabha, Sri Vani Vidya Kendra, 6.30 P.M.:** C. Praveen and Divya (Veena duet), B.S. Anand (mridanga), N.S. Krishnaprasad (ghata). **Ananya, 6.30 p.m.:** B.S. Ashwini (flute), Venkatesh Josier (violin), S. Prashanth (mridanga), R. Ramesh (ghata). **Saturday, 17th May: Sri Rama Lalithakala Mandira, Devagiri Sangeetha Sabhangana: 6 P.M.:** S. V. Sahana (veena), Ranjani Venkatesh (mridanga), Sriram (ghata). **BTM Cultural Academy, Sri Ramana Maharishi Academy for the blind, 5.30 P.M.:** Maruthi Prasad (vocal), Rajesh (violin), Radhesh (mridanga), Shashi Shankar (ghata). **Sri Thyagaraja Sangeetha Sabha, Sri Vani Vidya Kendra, 6.30 P.M.:** C.K. Pavandeep and Omka Hawaldar (jugalbandhi), A.V. Sathyanaarayana (violin), Renukaprasad (mridanga), S.R. Ramakrishna (harmonium), Gurumurthy vaidya (tabla). **Ananya, 6.30 p.m.:** Laya Lasya by Vignaraja (flute), N. Amrith (mridanga), ASN Swamy (khanjira), G. Omkar (ghata), Prasannakumar (morsing).

Presentation of ANANYA PURASKARA to A.V. Anand and Yuva Puraskara to Pushpa Kashinath, Jyothsna Srikanth, N. Amrit & Arunkumar

Valedictory Function of SANGATI---Ananya Yuvasangeethotsava

Music programme (Vocal, Instrumental and Percussion ensemble) by over 50 participants of Sangati. Venue: Bangalore Gayana Samaja, K.R. Road, Bangalore

Date: Sunday 18th May 2003, 10a.m to 1 p.m



DR. A. H. RAMA RAO & SUDHA RAO PAGE

Dance conference

The prestigious dance conference under the aegis of the Karnataka Nrithya Kala Parishath was held for two days at Ravindra Kalakshetra last week. In addition to evening dance programmes the morning sessions featured lecture-demonstrations and on the evening of the concluding day there was an useful interaction between the young and the veteran dancers and dance Gurus. Veteran Guru K. Muralidhara Rao who presided over the conference was felicitated with a title of "Nrithya Kala Shiromani".

Nritta highlighted

Lot of light was shed on the nritta (pure dance) aspect of Bharatanatyam. The technical aspect was dealt with by Gurus Nandini Eshwar (assisted by her son-disciple-dancer Rohith Eshwar) of Mysore, Jayalakshmi Alva (assisted by her disciple) of Mangalore and Adyar Lakshmanan of Chennai.

Pleasing Padmini Rao

Guru Padmini Rao (supported by her son Shreyas (nattuvanga), Neela Ramanujam (vocal) and Betta Venkatesh (mridanga) of Ponnaiah Lalitha Kala Academy demonstrated the subtleties of abhinaya. Rightly

too, she lay emphasis on the importance and impact of sthayi and sanchari bhaavas in abhinaya. She showed how hasthaabhinaya, mukhabhabha and drishti and a right mixture of loka dharmi with natya dharmi enriches the abhinaya. To drive home her observations she demonstrated a vasakasajjika nayika on the basis of 'Daari c h o o c h u n a d i' (Shanakarabharana) and 'Ariveneyya un antarangam' (Athana).

Artistic Keerti

In the evening sessions all the performing dancers rose to the occasion. Keerti Ramgopal, a prominent disciple of Guru Padmini Ramachandran displayed her hold over nritta and bhaava. She had Anandabhairavi varna 'Sakhiye indavelai' on her cards for elaborate rendition. She could do well by giving more importance to the mukhaabhinaya. Her Guru Padmini Ramachandran led the orchestra with eclat but her recitation of jathis tended to be too loud and sometimes un-aesthetic.

Rich Aishwarya

Petite and pretty Aishwarya Nithyananda, the prize-disciple of Guru Radha Sridhar was the cynosure of all eyes. The confidence with which she danced was amazing indeed. Accompanied by KRV Pulikesi

REVIEWS

(nattuvanga), D.S.Srivatsa (vocal), Gurumurty (mridanga), J.K.Sridhar (violin) and A.Jayaram (flute), Aishwarya began her performance with a Pushpanjali in Gambheera nata trishra. Aishwarya emerged as a radiant jewel in the garland of dancers. She had selected a Sanskrit varna "Sri Rajagopala" in trishra triputa tala for elaboration. She reenacted the episodes of Kalinga mardana, Ahalya shaapamochana and Shabari moksha with elan. The Purandaradsa pada in Tillang raga "Gummana kareyadire" shows the child Krishna asks his mother Yashoda not to call Gumma (a bugbear or devil) and he would abide by her mother's words. True to her age and talent, Aishwarya depicted the child Krishna with all naturality and ingenuity.

Kinkini's Welfare

It was heartening to note that a few well wishers of Kinkini, an organisation actively engaged in the holding of annual Kinkini festival, have formed themselves a society called "Kinkini Welfare society" in order to keep alive the activities of the organisation by generating funds. This was a landmark development in this year's 19th Kinkini Nrithyotsava held at Dr.H.N. Kalakshetra.

Nimble Neena

Neena Prasad of Trivandrum who performed Mohini Attam during the festival demonstrated the traditional

beauty of the lasya-oriented dance form. She established immediate rapport with the rasikas in the very first number. The Ganesha stuti followed by Shollkattu was marked by precise and typical Mohini Attam gait. Moving gracefully on the stage in the form of '8', Neena went on to sketch a vasikasajjika on the basis of a Jayadeva Ashtapadi. Maintaining a lively tempo she took up 'Kuru Yadunandana' depicting the swadheenapatita nayika with all niceties.

Joyous Jayashree

Vamshi Academy of music and the Bharatiya Vidya Bhavan featured Jayashree Aravind of Mumbai in a short veena recital at ESV auditorium. The structural tightness and the beauty were kept in tact with discipline and decorum. Her musical imagination ensured the perfect reproduction of each raga and song and their details. Jayashree made her veena play an enjoyable one. It was heartening to watch her not resorting to cheap gimmicks aimed at the gallery. The detailed delineation of Poorvi Kalyani (Meenakshi me mudam dehi), Athana (Ela nee daya raadu) and Keeravani vouched for the above observations.

Nupura's silver jubilee

Nupura, one of the leading dance schools of Karnataka led by Guru Lalitha Srinivasan is savoring its silver jubilee year celebrations. The yearlong monthly programmes have been successful draws. The recent two-day

programmes were held at and in collaboration with the MES Kalavedi, Malleswaram 15th cross.

The first day's programme was a dance feature on the renowned Kannada poet DVG's "Antahapura Geetegalu". The versatile Kannada poet describes the glory and grandeur of the Sri Chennakeshava temple at Belur and the Madanika sculptures in particular. Guru Lalitha Srinivasan's meticulous choreography gave importance to an unostentatious stage setting, light and sound system. The costuming was also noteworthy.

The dance-choreography was marked by equal representation to nritta, nrithya and abhinaya. Nivedita, Suparna, Malavika and Antara Pandya as Madanikas stole the show. The way they froze themselves as sculptures for a couple of minutes was a thrilling experience. And those poses stuck by the dancers provided a deep insight into the theme. Guru Lalitha Srinivasan and her disciples need to be complemented for aptly visualising the intentions of the poet. Divya in her descriptive dance, Ajay Vishwanath and Chandrika Narayana as Lord Chennakeshava and His Consort respectively captivated the lovers of dance with their Aesthetically pleasing movements and gaits. Guru Lalitha Srinivasan led the music ensemble with lot of enthusiasm and effect.

Sowndarya-Praveen excel

Sowndarya Srivatsa

and Praveen Kumar are well tested and proved to be reliable Bharatanatyta duet performers. Hence there is a perfect coordination and harmony when they perform together. Both of them are trained by veteran Guru Narmada. Their duet at Ravindra Kalakshetra during the dance conference of the Karnataka Nrithya Kala Parishath provided ample proof for the above observations. Her singer and husband of Sowndarya D.S.Srivatsa had composed the main item ("Paada seruvude paavana" in Kannada set to ragamalika) of their performance, which had the ten incarnations of Lord Vishnu (Dashavataras) as the theme.

Choreography by the dancers themselves had many a plus point. The element of drama was conspicuous in its elaboration. Sowndarya and Praveen in a split-second movement changed the roles and depicted the Dashavataras in a beautifully communicative gestural language. They came out in flying colours in the rendition of a javali. Guru Narmada (nattuvanga), D.S.Srivatsa (vocal), Narasimhamurthy (flute) and Gurumurthy (mridanga) lent lively support.

Guru Revathi shines

Guru Revathi Narasimhan is an excellent choreographer. Her group choreography in particular has earned for her a special adulation. This time she had Thyagaraja's famous Mohana krithi "Raara

Rajeevalochana Rama" for an expansive treatment. The students of Guru Revathi Narasimhan under the banner of Shivakami Dance troupe reenacted a few episodes of Ramayana with ease and elan. The groupings, alignments and separations, captivating patterns and interesting freezes that marked the dance were in good taste. Suhasini Krishnamurthy, Divya Prabhakar, Anupama among others gave a memorable performance. The contrast could be had when dancer-choreographer-organiser-teacher Vyjayanthi Kashi's students unfolded "Ramayana Shabda" in Kuchipudi natya style.

Nandini-Murali strike

The popular Kathak duo Nandini K.Mehtha and Murali Mohan's invocatory number in praise of "Nataraja Kshitiraja" caught the eye with their superb display of poses combined with intricate rhythmic patterns wove matchingly. The nritta in its elegant form blossomed in the framework of jhaptal. The todas, pharans, tihais and chakradhars enriched the pure dance technique mastered by Nandini and Mohan. I was totally moved with the abhinaya for the most familiar Vyasaraya pada "Krishna nee begane baaro". The tale of Sri Krishna's birth and His growth was scripted artistically stirring the right chord in the rasikas. One did enjoy the varieties of laya in the concluding tarana.

Meghana's good form

Meghana Varadarajan, a disciple of talented dancer-teacher Nagabhushan was in a good form in her Bharatanaty recital held at Ravindra Kalakshetra. Endowed with a dancerly body, Meghana was sincere and confident in her dispositions. The traditional repertoire that she presented came off well. The ekatala pushpanjali was followed by a Purandaradasa composition in praise of Lord Ganesha "Sharanu Siddhi Vinayaka". While paying obeisance to Vinayaka she neatly depicted the different traits of the Lord. The ragamalika shabda was a Yasho geetha on Lord Subrahmanyeshwara. Her abhinaya for a Thyagaraja krithi 'Pavanaja stuti paatra' in Kuranji raga was excellent. She had a Vishwanatha Iyer varna set to Dharmavathi raga for a detailed delineation. The theme is all about a virahotkhanthita nayika. Parvathi beseeches her sakhi to fetch Lord Shiva and to put an end to the pangs of separation. The dancer exhibited an admirable understanding of the medium and mode. The successful orchestral team led by Guru Nagabhushan had Neela Ramanujam (vocal), Jayaram (flute), Madhusudan (violin) and Tulasiram (mridanga) as the other members contributing to the overall success of the recital.

Superb Susheela Mehtha

A well-grounded dancer Susheela Mehtha's talent and expertise in Bharatanaty were convincing. Her performance held at

Bharatiya Vidya Bhavana under the title of "Krishnaanveshane" more than sufficiently proved her mettle. Her abhinaya was profound. Her stances were correct. The musical back up by vocalist Neela Ramanujam and others was also of high standard. She tried in the best possible manner in elaborating the title "Krishnaanveshane" (the search for Krishna) on the basis of Haridasa padas like "Gummana kareyadire", "Eke kadeganninda noduve" with a Hori also included. But to me, the selection of compositions could have been more purposeful and powerful in doing full justice to the title of the programme.

Vasantha Madhavi felicitated

In a traditional setting and manner the sixth Aradhanotsava-2003 was held under the aegis of Aradhana Cultural Forum led by violinist T.S.Krishnamurthy at the Adarsha auditorium, Malleshwaram 15th cross for three days. Famous vocalist and organiser T.S. Vasantha Madhavi presided over the music conference. She was honoured with the title of "Aradhana Kala Sri" on the valedictory day. A souvenir was also brought out on the occasion. The noteworthy point about the Aradhana Cultural Forum is that it has been successfully serving the music field by keeping up the true tradition and glory of the classical music. The musicians are

made to perform without microphones. Instead of the electrical lights only oil lamps are used evoking a serene and sober atmosphere.

The formal inauguration was followed by a scholarly vocal recital by T.S. Vasantha Madhavi. She fed the listening ears with effortlessly flowing music. Her tone was exceedingly pleasant and reposeful and her artistry was vivacious. The concert selections covered Dwijavanthi ("Cheta Sri Balakrishnam", Dikshitar), Janaranjani ("Vidajaladura", Thyagaraja) and others. Vasantha Madhavi offered more vivid Karnataka experience in the raga, tana and pallavi in Ravichandrika set to chaturashra atatala. The pallavi line 'Sri Balambika vallabham bhaje....' was adorned with all the melodious and mathematical embellishments. The swaras were marked by a taut and captivating laya. B.Raghuram (violin), N.Vasudev (mridanga) and M.A.Krishnamurthy (ghata) usefully demonstrated their prowess.

Successful Eka-Aneka

This year's 'Eka-Aneka' festival under the joint auspices of the Prasiddha Foundation and the Karnataka

Chitra Kala Parishath on the whole night of Maha Shivarathri was marked by classical music, Bharatanaty, Kathak and Odissi performances. The presentation of "Kamsa Vadhe" (annihilation of Kamsa) by the all women Yakshagana performers of the Kala Darshini was an added attraction. The artistes of the troupe donned the traditional elaborate costumes, danced in the typical Yakshagana style and delivered the dialogues in its original spirit. The live music comprising Bhagavata, maddale and chande enriched the performance.

Spirited violinists

The young and seasoned violinist-brothers Kumares and Ganesh were in their high spirits and finest form. They enthralled the audience with their mastery over their instruments and unfathomable manodharma. With another young pair of accompanists in Arjun Kumar (mridanga) and Giridhar Udupa (ghata) vying for equal honours, it was an artistic feast indeed. A demanding and rare krithi by Muthuswamy Dikshitar in Mohana "Raktha Ganapthim" was pleasing. The short kalpana swaras set a lively tempo to the recital.

Though speed seemed to have its toll here and there, their scholarship and sensitivity was never in question. Thyagaraja's "Nada tanumanisham" (Chittharanjani) was rendered with artistry. The raga, tana and pallavi set to aditala could be compared with Sachin Tendulkar's brisk and strokeful batting.

Proficient Prathibha

The host of the festival and noted and multifaceted danseuse Prathibha Prahlad was in her element in her Bharatanaty recital. Ably accompanied by KRV Pulikesi (nattuvanga), P.Rama (vocal), Ganeshkumar (violin), Jayaram (flute), Chandrasekhar (mridanga) and Prasannakumar (khanjira) Prathibha scored well in all the aspects of her recital. She excelled in her abhinaya while portraying the varied attributes of the Devi as sketched in the famous Dikshitar-krithi "Kanjadalaayataakshi". Apt to the occasion she went on to depict the greatness and tale of Lord Shiva on the basis of a composition set to Hamsanandi raga ("Omkara"). Some of the intricate jathis studded on to the krithi were met with ease and professional elan. It was a delight to note her hold over laya.

SANGITA NIDHI AND SIKSHA (PART III)

(Published below are some thought-provoking extracts from the Keynote Address delivered by 'GARLAND' N. RAJAGOPALAN, I.A.S.(RETD.) at the 2-day "Music Symposium-2001" at Sri Shanmukhananda Sabha, Mumbai)

Genes

Conventional understanding and belief on the influence of human genes on behaviour and strong and old. But they are disputed by researchers whose findings are reported to have been published in *Nature* early this year. 'The new evidence seeks to demolish claims that humans are prisoners of their genes and show instead that there are powerful environmental influences vastly more crucial in determining human behaviour and that human beings have exactly the same genes as cats, rats and dogs. The new evidence, not much flattering to egoist humans, has caused ripples in scientific circles and is expected to trigger a debate on the ways of looking at genes and their influence on human behaviour'. (*The Hindu*, February 12, 2001).

'Vidwan's son easily becomes a vidwan', as he has been fed to copious musical meals from the cradle and 'children of fishermen need no training to swim' are common sayings. The report in *Nature* presents something which tends to challenge old belief. It is not [entirely?] heredity but environment [too?], it says. Heredity is part of environment in most cases. They need not be mutually exclusive. The lives of Papnasam Sivan and many others have relevance to this. Dr. V. Raghavan in *The Spiritual Heritage of Tyagaraja* has observed "How far Tyagaraja underwent formal instruction is a different matter. When all the learning [in Vedas, Sastras, Upanishads etc.] lived by word of mouth, was recited, and expounded publicly and the religious congregation and ac-

tivities were resounding with it, one growing in that atmosphere naturally grew into that learning, called significantly *sruta* in Sanskrit and *kelvi* in Tamil.

Voice Culture

In Bhaktapuri Agraaharam near the College Bridge, Kumbakonam, there lived in 1954 hotelier Ramadu Ayyar. He took fancy for music too late in life egged on by the prevailing musical atmosphere in the fifties of the last century and began crying hoarse early in the morn and late in the night as he was free from hotel work only then as if proving the truth of the song *Sankatamaana samayalai vittu, sangitam paada poren*. His new-found love of practice was unbearable. But he proved Neville Cardus wrong within six months as the latter had said, "I often wonder how much you can really learn from a singing teacher because singing is such an individual thing. A piano can be tuned if you break a violin string, you can replace it. But the vocal chord and the whole art of singing are matters of inner physiology and psychology. If you have not been born with a sweet voice no teacher can help you make it sound beautiful. I do not think any teacher can transform an indifferent voice into even a moderately good one".

President Roosevelt, while young, overcame physical constraints by dedicated swimming. There are other or cases too. But in just six months, devilish, persevered practice did earnest Ramadu Ayyar good. He conquered his turbulent voice and it was considerably acceptable! This brings to mind veterans like Konerirajapuram Vaidyanatha Ayyar, who was discarded by his principal Tirupazhanam

Panchapakesa Sastri with cutting sarcasm, 'Your voice is too good it to be just a voice support. You should seek fortunes as a vocalist!' The young man vowed, 'Either I tame my voice and become a matchless vocalist or my arteries shall burst in the effort', He practised, tamed his voice and did become a star performer. There have been many others who conquered their voice inadequacies. Veterans like Dr. Semmangudi Srinivasa Ayyar and G. N. Balasubramaniam had faced problems. Polagam Ramayya had voice constraints but that would slowly disappear as concert proceeded. He blossomed into Sangita Kalanidhi Papanasam Sivan and attained immortality through his inimitable songs of grace and beauty quite early in his life. This 'Tamil Thyagaraja', a composer of eminence, perhaps, did not consider it necessary to emulate and echo Tyagaraja's tribute in Dasarati ni runamu [Todi] to Rasikamani Sri Rama 'to invest him with a the needed inspiration and the capacity to compose songs which confer temporal and spiritual benefits and to popularise and glorify his songs in far-off countries to his hearts content!'. Dasarati ni runamu. ..Aasadira dura desamulanu Prakasimpa jesina, rasikasiromani!

* * *

Lakshana vs Lakshya

There is the perpetual emphasis or contest on the *inter se* primacy of either. As early as 1550 C.E., Bekara Rama Matya in his Swara Mela Kalanidhi had observed: Music has its theory. It has to abide by it. But in cases where the theory appears to be violated, it is found that the sweetness of the music suffers nothing thereby. Practical music, the basis, is more important than theory. Give it up for the sake of theory, then you lose the pleasant effect due to the art side. Sweet music has lived in this world as an art, because of this I remember

the learned B. D. Jatti telling me long back that the well-intended Panini's great work took Sanskrit away from the realm and reach of ordinary folks since the high degree of expertise and specialization it contemplates are beyond their capability. This has a bearing on music and other arts too. Ad hoc temples improvised on streets gather vast crowds of devotees much larger than ancient sanctified temples like those at Thanjavur, Srivilliputtur, Kumbakonam and Kanchipuram! Even so, music-lovers would seem to prefer and relish young voices rather than those of veterans of acknowledged merit. The basic urges and reasons are for experts to consider!

Modern rasikas have the benefit of blaring mikes. It would seem that there is emphasized love of new modes of soft, subdued, mellowed rendition in preference to nabhi, hrit, kanta, rasana mode.

There is the issue of popularizing Indian music among certain segments of Indian society which have evinced little interest in it all along. Prof. P. Sambamurthy wrote in 1966, 'Compared to Europe, the percentage of people in India, possessing musical understanding is at low ebb'. Music has been recommended for inclusion in the syllabus of schools ever since Independence. [A few, independent schools have been opened by the Government of Tamil Nadu a year or two back. How they fare is not known.]. Young generation is getting attracted towards music other than the classical. Nagaswaram which planted basic urges by its daily or constant presence in marriages and at temples is fast disappearing. Dramas [terukuthus], Kalakshepam etc., which supported classical music are waning. Classical music is in a furious hurry to desert rural areas owing to the migration of the segments which constitute the backbone of its patrons, profes-

sionals and rasikas. The concentration of classical music in metropolitan towns alone may hamper the growth and the survival of the art.

Siksha : Coaching & Training

'Akhandamandalaakaaram vyaptam yena charaacharam Tadpadam darsitam yena, tasmai Sri Gurave namah. [Brahman pervades all and, in fact, forms the whole universe. That Brhman is revealed to me by my Guru, My prostration to Him].

'Come one and all and sing for the salvation of humanity, the gem-like melodies Thyagaraja has composed containing the essence of Vedas, Sastras and Puranas'. 'Hear Adippayya but do not follow his style', Sangita Swamy to Syama Sastry. If I am reborn, I wish

to be your brother', Ayilyam Tirutal Mahara-jah, Tiruvanantapuram to Maha

Vaidyanatha Ayyar, 'Follow my style but do not sing like me', Chittoor in Subramanya Pillai to Lokananda Sarma. 'Follow my advice but not my practice', Mudicondan Venkatrama Ayyar to R. Vedavalli. 'Learn to appreciate other's music, your music is sure to be appreciated.' G.N.Balasubramanyam to Trichur Ramachandran. 'Rather, congratulate me in having Newton for a subject', George I of England on becoming King of England, when congratulated. 'Do not pursue two avocations at a time—music and writing stories', Rajamanickam Pillai to his disciple.

(To be concluded)

K.C.Ramamurthy felicitated

Though a police officer by profession, K.C.Ramamurthy is popular in the culture and educational fields. An outstanding IPS officer KCR has served in different capacities in different departments of the Government of Karnataka with great sincerity, involvement and success. His contribution is immense and varied.

As the director of dept.of Kannada and Culture, he initiated many novel programmes among them being the starting of Every Wednesday Evening Cultural programme series at Nayana auditorium. He endeared himself to the faculty of art, literature and culture with his useful patronage. At present he is the Registrar of Bangalore University.

We are happy to note that one of our

important and invaluable friend K.C. Ramamurthy has turned 50. An organisation of his friends and admirers "Odanaadi" had got up a lovely programme to felicitate him along with his wife Sabitha Ramamurthy. A souvenir "Odanaadi" was released on the occasion by Sri Balagangadharanatha Swamiji of Adi Chunchanagiri. Poet Dr.Siddhalingaiah spoke about the souvenir. "Because he is born and brought up in an undivided family set up with more than 100 members in it, KCR could imbibe such great qualities", opined Dr.Siddhalingaiah. The editor of the souvenir Shoodra Srinivas, Dr.Siddhalinga Pattana shetti, M.P.Prakash, K.N.Subba reddy, Minister Ramalingareddy, actress Jayanthi among others were present on the occasion. ■

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Mathoorji is now ‘Saraswatalokada Swatimuttu’

Mathoor Krishnamurthy, Executive Director of Bharatiya Vidya Bhavan, Bangalore will be honoured with the title, “Saraswatalokada Swatimuttu”, at the Guruvandana-2003 programme to be held at Sri Sjddaganga Math, Tumkur.

Born in 1929 in Shimoga District, Krishnamurthy had his education in the Madras Christian College. After graduation, he took to agriculture and learnt Sanskrit. He also studied the Ramayana, the Mahabharata and the Bhagavata purana. He was greatly influenced by the Gamaka artistes, Ramasastri and Lakshmikeshava Sastry. His participation in the freedom struggle enabled him travel across the country and learn Tamil and Hindi. Three years after he joined Bharatiya Vidya Bhavan he became the Executive Director of its London branch. He held the post for 23 years and popularised Indian festivals through his talks in BBC and Thames television channels and in a number of schools and colleges.

Krishnamurthy has translated Tamil novels by Kali, Akhilan, Kausalya Narayan, and K.V.Jagannathan into Kannada. He has also translated into Kannada the biographies of Mahatma Gandhi, Lal Bahadur Sastry, Vinobha Bhave, Jawaharlal Nehru and Kamaraj Nadar. In association with his brother, Shankaramurthy, a musician, he has written 50 books on music. He has composed the Hindu puja vidhis and shanti mantras in English.

He is known for his oratory skill and his command over several languages. However, Mathoor Krishnamurthy is shy of publicity. In the early years of his life, Krishnamurthy had a stint in journalism and that experience helped him to strike good public posture. Jagadguru Sri Shankaracharya of Kanchi Kamakoti Mahapeetham honoured him with the title, “Vyakhyan Kokila”.

He has won Gandhi Pratishtana, Tamil Sahitya Sammelan, Rajyotsava, Bharat Seva Pratishtan and Bangalore Gayana Samaja awards. He is a fellow of Asiatic Royal Society and Regional Director of Birla Sanskrit Schools International. Krishnamurthy is now translating the 11 volumes of the history of Indian people and their culture in English into Kannada. Three volumes have been published in seven parts under the title, “Bharatiya Janateya Itihasa Mattu Samskruti”. ■

Prof. RV made “Rajya Sangeeta Vidwan”

Renowned Veena Maestro Prof. R. Visweswaran of Mysore was honoured by the Govt. of Karnataka with the prestigious “Rajya Sangeeta Vidwan” award (“State Musician”) at a colourful function in the world famous Mysore Palace. Rani Satish, Minister for Kannada and Culture, who honoured him said that awards like this get themselves honoured when they are given to such real maestros of multifaceted achievements in the field of music as Prof. Visweswaran who has dedicated himself to preserving the highest art values in music and sampradaya.

Prof. RV thanked the Govt. of Karnataka for choosing him for this award and said that the palace environment in which the award was presented gave him the satisfaction of receiving it from the Maharaja. T.B. Chikkanna, the Mayor of Mysore was in the chair. C. Somasekhar, Director of the Dept. of Kannada and Culture, Govt. of Karnataka welcomed and detailed the unique achievements of Prof. RV in the fields of music, the Veena, musicology and as a composer to the audience. He has the distinction of being the only artiste from Karnataka of to be conferred the title of “Sangeetha Choodamani” from Sri Krishna Gana Sabha of Chennai. He has countless titles and honours from within the country and abroad. He has to his credit many cassette recordings and an interesting CD of Lec-Dem on “Ragas of Dual Identity”. ■



S.K.Lakshminarayana (Babu) page

LEISURE

QUIZ OF FINE ARTS.....7

1. What do you know about Doxology?
2. -----are doxologies.
3. What do you mean by DHI-NI(Mela)?
4. What do the above phrases signify?
5. It is ----- the type mela.
6. What do you mean by DHI-NU(Mela)?
7. What do the above phrases signify?
8. It is ----- the type mela.
9. What is Dhruva in dramas?
10. Name its classifications?

SOLUTION TO QUIZ OF FINE ARTS...6

1. It is the name of the 69th mela in the asampurna mela paddhati.
2. Sa ri ga ma ni sa--sa ni da pa ma ga ri sa
3. Matangi Maratangi. 4. Introductory part of a song.
5. It is repeated as a kind of chorus at the end of each subsequent section of the song. 6. Gita Govinda of Jayadeva.
7. Music or the recital of the Dhruvas or the songs used in the dramas of ancient times.
8. A two-stringed drone used in North India.
9. The two strings are tuned to the same note that is, the tonic note or the adhaara shadja of the performer.
10. It has a gourd resonator and from it runs the dandi or the stem. At the other end of the stem, there are two pegs for the strings.



1. Name
this
great
vocalist?
←

Maduraini T.N.
Seshagopalan

SOLUTION TO PHOTO QUIZ.....6

■■■■■ Karmaika
Yakshagana, the famous theatre form of

SOLUTION TO QUIZ OF FINE ARTS...7

1. Dhruvas are classified into: Praveshikii, Kshepakii, Praasadakii, Antaradhrusva and dramas.
2. Matskrakrmatika dhruva.
3. Matskrakrmatika dhruva.
4. They signify the notes chatusshruti dhavala and kaakkali nishadha.
5. Bhoo.
6. The swara mnemonics signifying the fifth mela of a chakra in the scheme of 72 melakartthas.
7. They signify the notes chatusshruti dhavala and kaisikii nishadha.
8. Matskrakrmatika dhruva.
9. It is kind of music composition referred to by Bharata in his Natya Shastra used in 8. Matskrakrmatika dhruva.
10. Dhruvas are classified into: Praveshikii, Kshepakii, Praasadakii, Antaradhrusva and dramas.

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